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ABBÉ VÖGLER.

BY REV. J. H. MEE, M.A., MUS. BAC.

(Continued from page 636.)

During the last years of his stay in Sweden Vogler's thoughts seem to have reverted with affectionate longing to his native town. He was anxious to obtain the small benefice of Pleichach, in the church of which he had been baptized, together with the post of Court Kapellmeister and the title of Ecclesiastical Privy Councillor. The negotiations, however, seem to have progressed slowly, and it is stated by Nisard that it was his intention on leaving Sweden to establish a school of music in Copenhagen. If such was his design it fell through, but he made what was for him a somewhat protracted stay in the Danish capital. For this he had two cogent reasons, as he there brought out an important work for the church and an important work for the stage. The former was his *Choral System*, in which he summed up the results of his travels, reviewed Fux, Kirnberger, and Rameau, and professed to demonstrate that all chorale melodies were written in one of the Greek modes. The Danish Government ordered 100 copies of the work for distribution gratis to organists.¹ The latter was the music to *Hermann von Unna*. This had been originally written to a Swedish libretto by Sködebrand, but had not been performed in Sweden. It proved a great success. Though the ticket office did not open till four o'clock in the afternoon, people began to assemble round it at six o'clock in the morning. After these achievements in Copenhagen, Vogler proceeded, in the summer of 1800, to Berlin. There he had *Hermann* given several times in German by way of appealing to the general public, endeavoured to enlist the support of the *savants* by the paper, "Data zur Akustik," read to the "Gesellschaft der naturforschenden Freunde," on Dec. 15, and excited the religious world by his proposals to reduce the cost of organ-building. He was entrusted with the reconstruction of the organ in St Mary's,² and gave a performance on it on Nov. 28, 1800. The result of this was that the King of Prussia commissioned him to have an organ built on his system at Neu-Ruppin. This did not keep him in Prussia. He set off to Leipzig, where he gave three organ recitals in the spring of 1801 (April 13, April 30, and May 4), and then went on about June to Prague. It would appear from Fröhlich's account that the negotiations for his return to Würzburg, which had been dragging their slow length along since 1797, finally collapsed at this time, and that it was in consequence of their failure that he accepted the proposal to go to the Bohemian capital. Indeed, it is said that the refusal of Pleichach and the invitation to Prague reached him on the same day. Be this as it may, he was received at Prague with great honour. The Imperial Government nominated him governor of a musical school. His introductory lecture on Nov. 9 treated the question: "What is an Academy of Music?" and the interest he contrived to excite was shown in the crowded audiences that attended his course on the theory of music. The orchestra was again erected here, and after eight months' delay and two disappointments was at last heard on Easter Sunday, 1802. The Bohemians do not seem to have thought much of it, and it may have been in consequence of this failure that the Abbé left Prague, though he had other grounds for discontent in the unfavourable reception accorded to *Castor and Pollux* and in the hostile criticisms passed by the learned on his theories. He went to the metropolis of musicians, Vienna, arriving about the end of 1802.³ It is said that he was invited to Vienna to write an opera, and, at any rate, he and Beethoven were simultaneously commissioned to compose a work for the Theatre an der Wien. Rumours about the forthcoming work were in constant circulation throughout 1803. *Samori*, however, did not actually appear at the Theatre an der Wien till May 17, 1804, after more than fifty rehearsals.⁴ It enjoyed a moderate success, though fault was found both with the libretto (by Franz Xaver Huber) and with the music, but on the course of operatic history at Vienna it exercised no influence at all. Its composer

received for it free lodgings at the Theatre, in the rooms afterwards occupied by Beethoven, and 12,000 florins. Two other of Vogler's works were given in Vienna, *Castor and Pollux* (in a concert-room), with additions and alterations, on Dec. 22 and 23, 1803, and *Athalie* at the Redoutensale in November, 1804. Neither made much impression. While in Vienna, Vogler celebrated, at the close of 1803, the thirtieth anniversary of his ordination as priest. Another interesting circumstance connected with his stay in the Austrian capital is that here Günsbacher and, through him, C. M. von Weber,⁵ became his pupils. The latter made the pianoforte arrangement of *Samori*. Vogler had been more than two years in Vienna, a most protracted sojourn for him, and his wandering instincts seem to have revived. He spent the summer of 1805 at Salzburg, and went thence to Munich in the autumn.⁶ There he gave organ recitals, and at Christmas had his Pastoral Mass performed in the Court Chapel. When Napoleon, on his return from the Austerlitz campaign, paused at Munich to celebrate the marriage of Prince Eugene Beauharnais with the Princess Augusta of Bavaria, the Abbé was the musical hero of the hour, and *Castor and Pollux* was performed on the wedding day, Jan. 14, 1806.⁷ He made some little stay in Munich, occupying himself as usual in simplifying organs and publishing theoretical works. In September, 1807, he turns up at Frankfurt, reconstructing and playing organs, and shortly after this (in all probability⁸) received an invitation from the Grand Duke of Darmstadt, Louis I., for whom he had written *Lampedo* nearly thirty years before, to settle in that town. The Grand Duke appointed him Privy Councillor for Ecclesiastical Affairs with a salary of 2,200 florins,⁹ made him a present of a house, and supplied him with dinner and supper every day from his own kitchen, with four wax candles a day and with firewood *ad libitum*. Vogler also received the title of Kapellmeister and the Order of Merit of the first class. He was not expected to perform any duties in return for these honours and emoluments. He took no part in the opera unless at the performance of one of his own works. The Grand Duke made him almost a daily guest at his own table, and thought himself well repaid for his favours by the mere presence of such a celebrity in his capital.

Here, then, at last, this musical Odysseus found a resting-place. Here he opened his last and most successful Tonschule; and in the six and a half years of his life that remained he became very fond of the dull old town. It contained, in fact, everything necessary to make it a haven of rest for the wandering musician. The accusations of charlatanism that had been levelled at him all through his life, and that he had been compelled to combat even as late as 1802,¹⁰ seem to have been at length lived down, and at any rate did not penetrate to Darmstadt. The musicians of the place, headed by the celebrated Rink, who came to Darmstadt in 1806, held him in honour; he was surrounded by admiring and brilliant pupils, and the vanity of his disposition rejoiced in being able to bask in the sunshine of Court favour. When the old love of change returned on him he would vary his routine of teaching and composing by short trips in the neighbourhood. Munich and its organs were a favourite haunt,¹¹ especially in the autumn months. In 1810, accompanied by Weber, he visited Frankfurt, Mayence, Hanau, and Offenbach, and soon afterwards made another visit to Frankfurt to witness the first performance of his pupil's opera, *Sylvana*, on September 17. Two years later he journeyed through Munich to Vienna, where it was noticed that he "preserved his long acknowledged mastery" of the organ. His powers remained unimpaired to the very end. He employed himself in composing for stage, concert-room, and church, and his best work, the *Requiem*, was the occupation of his last days.

¹ This statement is derived from *The Life of C. M. v. Weber*, by his son, Günsbacher (in his *Biographie*) says that he first made acquaintance with Weber at Vogler's house.

² Fétis's statement that Vogler left Vienna in consequence of the war seems to be refuted by dates. See *A. M. Z.*, vol. vii., p. 766, and vol. viii., p. 189.

³ One of the pieces in *Polymelos* is written in commemoration of this marriage.

⁴ Vogler is found in Darmstadt in 1806; *A. M. Z.*, vol. xxv. p. 153.

⁵ Fétis says 3,000.

⁶ See the preface to the *Handbuch zur Harmonie Lehre*.

⁷ He did not confine his attention to the organs, however, as we find him buying kettledrums of an improved model in Munich. (*A. M. Z.*, vol. xiv. "Intell. Blatt," xiv., Oct. 21, 1812.)

¹ "Intelligenz Blatt" attached to *A. M. Z.* of Aug. 20, 1800.

² The specification of this organ may be found in the "Intelligenz Blatt" attached to the *A. M. Z.* for Feb. 4, 1801.

³ This date is taken from the *A. M. Z.*, vol. v. p. 374. In the *Biographie Günsbacher* it is stated that Vogler came to Vienna about the end of 1803.

⁴ *A. M. Z.*, vol. vi. p. 581.

On the 4th of May, 1814, his friend, Gottfried Weber, visited him on passing through Darmstadt, and remained till mid-day on the 5th. The Abbé was as lively and genial as ever. The two friends analyzed music together, and talked of the principles of art, and especially of music. Vogler was full of reminiscences of his wandering life, declared that he intended to devote the remainder of it to composition, and expressed his hopes of being permitted to celebrate the fiftieth anniversary of his ordination. The following day (May 6), at half past four in the morning, the old musician died of apoplexy. He was buried in the old churchyard on the evening of the 7th, quietly, but with great tokens of respect and grief from those who knew him, from the Grand Duchess, his old scholar, downwards. Nor was it only Darmstadt that mourned. Wherever one of his numerous pupils was to be found, the intelligence came like a heavy blow, for it announced the loss of a musician zealous for his art, and of a man devoted to his friends.¹²

(To be continued.)

MUSIC IN THE UNITED STATES.

(From a Special Correspondent.)

New York, September 29.

During the past week the Worcester County Music Association has held its twenty-eighth annual Festival. In the Mechanics' Hall the bright little Massachusetts town has an admirable building, furnished with an excellent organ and ample accommodation for singers and audience. The chorus numbered 500. The orchestra of 50 was under the baton of Carl Zerrahn of Boston, and included in its ranks a number of admirable solo players, such as the violinists, Loeffler and Lichtenberg, and the flautist, Heindl. The attendance was generally good. Among the vocal soloists were Mme Fursch-Madi, Mrs Blanch Barton, Miss Hattie Clapper, Mr Mockridge, Mr Whitney, and Mr Stoddard. Smart's *Bride of Dunkerron*, Bach's "Stronghold Sure," Handel's "Utrecht Jubilate," and the coronation anthem, *Zadok the Priest*, and the "Songs of the Tribes," from Rubinstein's *Tower of Babel*, were the shorter works given. There was only one grand oratorio performance, *The Messiah*, in which Fursch-Madi, Mrs Barton, Miss Clapper, and Messrs Mockridge and Whitney were the soloists. The rendering of *The Messiah* on this occasion was marked by several innovations. The first parts of the choruses, "He shall purify," and "Unto us," were sung as quartets, the chorus joining in the *finales* only. At the close of "Rejoice greatly," an elaborately ugly *cadenza* was introduced, for which Mr Zerrahn claims there is Handelian authority. Robert Franz's new orchestration was used. He wrote this in 1876 for the Boston Handel and Haydn Society, receiving 200 dollars for the work. As at the recent Birmingham Festival, the airs, "Come unto me," and "He shall feed His flock," were both given to the soprano, and, following the "Rejoice greatly," proved monotonous. The entire festival, however, was most creditable, and proved remunerative.

Gounod's *Mors et Vita* will be produced in a few weeks at St Louis, and later in Philadelphia, Boston, and Brooklyn, Theodore Thomas, who has the American rights for the work, conducting on all these occasions. He has now no chorus in New York, and nobody knows when the great work will be given in the metropolis. The Oratorio Society, led by Walter Damrosch, will this season give Berlioz's *Requiem*, Handel's *Messiah*, and Wagner's *Parsifal*.

Portions of Gounod's *Mors et Vita* have already been sung as part of the church service, by the large choir of the Jersey City Tabernacle, the organist and choirmaster having been present at the two Birmingham performances of the work a week or two previously.

¹² See the touching letters of Gottfried and C. M. v. Weber on receiving the news of Vogler's death. In the former, by the way, Vogler's age seems wrongly given. In 1845, on the occasion of the great musical festival at Würzburg, the Historische Verein of Unterfranken and Aschaffenburg placed a tablet on the house (No. 157, Innere Graben) in which Vogler was born, with the inscription, "Geburtsort des Tonkünstlers Georg Joseph Vogler, geboren den 15 Juni, 1749, gestorben den 6 Mai, 1814," and the same dates are given on the tombstone erected at Darmstadt by the Grand Duke. At the Würzburg Festival of 1845, life-size figures of Vogler and Walther von Vogelweide, both natives of the city, were placed on each side of the entrance to the Festival Concert Hall to typify old and new German art. Vogler's tombstone at Darmstadt having fallen into great neglect was restored about seventeen years ago by the then Grand Duke. The project of erecting a monument to Vogler in some public place at Darmstadt, initiated in 1864 by Herr Pasqué, seems likely, thanks to his exertions and the aid of the Kölner Männergesangsverein, to be at last carried out, though there is considerable diversity of opinion as to the form that the memorial should take.

Opera will be plentiful in New York this season. Mapleson opens at the Academy of Music early in October, with *Carmen* for Minnie Hauk. His other prima-donna is Mdle Fohstrom. His tenors are Ravelli and Giannini, and his leading baritone, Del Puente. At the Metropolitan Operahouse the season will be opened in November with *Lohengrin* for the tenor Stritt, to be followed by *The Prophet* for the tenor Sylva. In lighter opera we have *Judic* in French *bouffe*, several *Mikado* companies, and (for January) the Thurler scheme of German opera sung in English by American vocalists. TROVATOR.

MUSIC AT FRANKFORT-ON-THE-MAINE.

(From our own Correspondent.)

Two *fêtes* were celebrated last week in this ancient city which are deserving of notice in musical circles at large. Five and twenty years have passed since Musikdirector C. Müller undertook the direction both of the concerts of the Museums Society and the Cecilianverein, and, on his entering upon the twenty-sixth year of active service, a *fête* was arranged, culminating in a banquet, at which nearly 400 of his friends of both sexes assisted; they also had testified the appreciation of Herr Müller's high character, intelligence, and energy, by presenting him with many and valuable tokens of regard and affection.

The Frankfurt Musikschule celebrated their twenty-fifth jubilee and received the felicitations and good wishes of their patrons and friends. Many of their former pupils acknowledged on the occasion of the *fête* their indebtedness for the advantages derived at the institution.

The first of the Museums Concerts of the season took place on Friday evening, 9th inst. The desk of Musikdirector Müller was decorated with flowers and wreaths of laurel; he was received by the members of the orchestra with an ovation (Tusch) and with warm applause by the audience. The programme bore an international character; it offered works by German, French, Belgian, English, and Russian composers, whilst the virtuoso belonged to Spain. The opening number of the concert consisted of Weber's Overture to *Euryanthe*, brilliantly executed. Mmes Luger and Schröder-Hanfstaengl, the two great artists of the Frankfurt Opera, gave two duets each of Rubinstein and Lassen, the former, "Wanderer's Nachtlid," and the latter "Frühlingslied," which had to be repeated. The fair artists might, it was generally expressed, have chosen some great and more rare works with full orchestra in lieu of these *moreaux* with piano accompaniment. Pablo de Sarasate introduced A. C. Mackenzie's Op. 32, but the work did not please the audience. Sarasate, however, was highly successful with Saint-Saëns' Introduction and Rondo. The second part of the concert was filled with Schumann's beautiful B dur Symphony.

At the Operahouse the *répertoire* is a well selected and varied one. This week will be performed *Lohengrin*, *Silvana* (Weber's old *Waldmädchen*, which originally was first performed at Frankfurt, the title-part being a dumb girl, was interpreted by Mdle Brandt, who became the composer's wife), Gounod's *Margarethe*, *Martha*, *Tell*, and *Freischütz*. In *Martha* the gifted tenor, Götze, from the Stadttheater at the source of the Eau de Cologne, will appear as "guest" for the first time at the opera here, he will also take the part of Ritter Stolzing in the *Meistersinger*.

Mr Candidus has accepted an engagement from his native country, and will leave Frankfurt for the United States. Stritt, the tenor, will also leave. For first parts there will be here Perotti (for six months per annum), Sigelli, a beginner with the right *timbre* and the high notes in force, and Nachbauer on a short *début*. F. D.

Frankfort-on-the-Maine, Oct. 12.

ROYALTY THEATRE.—The performances of French plays began last Saturday night with Casimir Delavigne's *Don Juan d'Autriche* originally brought out half a century ago at the Théâtre Français. It is not likely, however, to prove attractive to an English audience, being terribly old fashioned, lengthy, and consequently tedious. The play was not particularly well acted, but Mdme d'Orsay excited some enthusiasm in the famous "Je suis une Juive." The acting of M. Schey as Quexada, M. Riequier as the Prior, and Mdme Spinoz as Pello, were among the best features of the representation. In reference to a published letter of Mr Wyndham, contradicting the statement that M. Delavigne's comedy *Antoinette Rigaud* will be performed at the Royalty, Mr Mayer asks us to say that he had the refusal of the play from the author, and also a promise from M. Febvre to come over and play his part. "I had therefore," he adds, "the right to announce that intention at least up to the time when Mr Wyndham purchased the English rights, since when I have dropped *Antoinette Rigaud* in my advertisements."

SUNDAY MUSIC IN YORKSHIRE.

By DR WM. SPARK.

(From "The Leeds Saturday Journal.")

ST. BARNABAS' CHURCH, HOLBECK.

The Church of St Barnabas, situated in Sweet Street, Holbeck, one of the most densely populated of the too numerous poor parishes in Leeds, has long been known for its advanced ritualistic services. It required no little courage and religious zeal to carry these services on, and ultimately establish them, at a time when counter prejudices ran high, and a procession, preceded by a Cross-bearer, the wearing of a chasuble, or other High Church vestments, drew forth shouts of indignant "No Popery," and Low Church and Puritanical hysterical anathemas of the most furious description. The heroic manner in which these were dealt with, and the ultimate demolition of all serious opposition, are matters of local history to which I need not now further allude. Suffice it to say that a service was fixed and located which has extended its example and influence to a latitude and longitude not easily to be measured; and it is not too much to say that thousands upon thousands of devout worshippers have felt the force of its power, its beauty, and its holiness.

The foundation stone of the edifice, which may be termed plain Gothic, was laid by Thomas Benyon, Esq., (who gave the site,) on October 23rd, 1854, and the Church was consecrated by Bishop Longley, December 3rd, 1855. The sittings are for 528 persons. Before this, a district was formed in 1851 by the Rev. N. Greenwell, whose charge extended only over a few months, when he resigned and went to the Parish Church. The Rev. Dr W. Dawson, now Vicar of Moortown, succeeded, and remained till March 1854, when Mr Greenwell returned, and soon got the schools built, which were enlarged in 1873. It was at Christmas in 1865 when altar lights and eucharistic vestments were used, being the first known instance in Leeds since the reformation. Another remarkable fact connected with this church, is, that one of the earliest Parochial Missions in England was held here in February, 1866, conducted by the Rev. A. H. Mackonochie and the late Father O'Neill. A year earlier, in 1865, the first Harvest Festival in Leeds was celebrated in St. Barnabas. Again, in 1866, a three hours' service on Good Friday was instituted; this, too, was never known in Leeds before. Mr Greenwell, one of the most zealous, devoted, unselfish ministers Yorkshire has ever known, laboured incessantly in his parish with a population of nearly 8,000, and it was especially during the cholera visitation that, in conjunction with Dr Dobson—still a highly esteemed resident in the parish—Mr Greenwell visited the sick and suffering, leaving an impression among the poor that will never be erased from the tablets of their memories. Through continued ill-health, he was compelled to seek lighter work, and to resign in 1883 his long cherished vicariate in order that he might accept the Rectory of Llangasty-tal-y-llyn, South Wales, where he now resides, though he is still, I regret to say, in a very weak condition. He was succeeded at St. Barnabas by the present indefatigable vicar, the Rev. Mr Butler, through whose efforts, the value of the living has been brought to nearly £300, with a house. The Additional Curates Society make a grant of £48 per annum, towards the maintenance of an extra clergyman. And now I must speak of the services I attended on the 16th Sunday after Trinity, the 20th day of last month—the time selected for the harvest festival.

The morning service proper, commencing at half-past ten, is divided into two parts; the first begins and follows on in the order of morning prayer as far as the third Collect, where a rest of ten minutes enables those persons to leave who desire it, and others (by far the greater part) who cannot well attend until eleven o'clock, to be present during the whole of the Communion Service. This appeared to be an admirable arrangement, and I must say that I should like to see the same plan adopted in my own and other parishes, and for many good and obvious reasons. During the usual opening voluntary, the choristers and clergy emerged from the vestry door in the chancel to the choir stalls, preceded by the cross-bearer, and bowing in the centre of the altar *en passant*. Then followed the prayers, exhortation, confession, &c., intoned by the curate (The Rev. H. R. Manders) in clear distinct tones, and with the dignity of a Cathedral Minor Canon. In the Lord's prayer, at the word "evil"—a fall is made from the monotone of a minor third—a very old, but not very good practice. The responses were happily sung to Tallis's harmonies, condensed from the original five voices to four by Mr Joseph Barnby, but this arrangement should never be sung where the original five parts can be managed, every note of Tallis's original harmonies being worth its weight in gold. At the singing of all the *Gloria Patris*, the choir mechanically turned and faced the altar, and at its close moved back again, a piece of action which I hardly think produces a devotional effect on the minds of the congregation—whatever it may do with the choir. All

the Psalms, Canticles, *Venite, Te Deum*, &c., were sung from "The Psalter set to the Ancient Church Tones," by Richard Redhead; in other words, Gregorian Chants were exclusively used, and sung throughout in unison, accompanied by the organ. I must say, as I have stated on many previous occasions, that I do not, and never shall, appreciate the merits of these crude old Gregorian Chants, which are totally unfitted for and ill-adapted to our Psalter and the division of the words in daily use. Leaving alone their music (?) which is entirely devoid of that feature in composition on which the great masters and all who really love music, place the highest value and importance—*expression*, as well as being ugly and monotonous in rhythm, with weak and almost unvaried accompanying harmonies—there comes the greater and more important mutilation of the words by continually forcing the accent on the last syllable, and thus absolutely turning the glorious, divine poetry of the Psalms of David into nonsense and ridicule. This ought not to be, and the sooner the choir are introduced to the Cathedral, or some other good Psalter and its splendid selection of fine, melodious, and yet solemn and beautiful Anglican Chants, the better it will be for all who listen, and all who "worship Him in spirit and in truth."

After the Third Collect, the Cross Bearer (a choir boy) advanced to the centre of the chancel and led the way for the choir and clergy back to the vestry, from whence, after an interval of about ten minutes, they returned in much greater force, and now in company with their estimable, and most assiduous honorary Choir Master, Mr Peter Bent, they commence the Communion Service, and continue their labours "in unceasing song," until the final benediction of the Vicar releases them from their self-imposed, delightful, voluntary duties. The service of Holy Communion used on this occasion (and it must be borne in mind that Choral Communion is the rule and not the exception at St Barnabas, as indeed it ought to be in every church where it can be accomplished) has been set to music in the key of E flat by Mr Alfred J. Eyre, the talented organist of the Crystal Palace, and of St John the Evangelist, Upper Norwood. The music, commencing with the *Kyrie Eleison* and ending with the *Gloria in Excelsis*, is all of a high and expressive character, and doubtless produced a deep and solemn impression on the minds of the large congregation of devout worshippers who were present at this Harvest Thanksgiving Service. The *Kyrie* is nicely varied four times, all being quiet and suitable. The *Credo*—that grand declaration of faith in which the Polish nobles used to spring to their feet and draw their swords—is a spirited composition, and was sung with remarkably good effect by the choir, assisted in the soprano part by some sweet-voiced females who were placed near the chancel. Then the sermon by the Curate, a short but highly appropriate and excellent discourse from St Matt. ix. 37, 38—"Then saith He unto his disciples, the harvest truly is plentiful, but the labourers are few: Pray ye, therefore, the Lord of the harvest, that he will send forth labourers into the harvest." "Here, and in two other passages," the preacher said, "we find that our Lord instituted an analogy between a natural harvest and the spiritual harvest of souls. Therefore on a Harvest Thanksgiving Festival we may fitly turn our thoughts to the work going on in God's harvest field, and learn from Christ our duty of praying for the success of that work. This ought to come eventually to us as an expression of the gratitude which fills our hearts on such an occasion. Especially appropriate on an ordination Sunday when, at Ripon and throughout England, fresh labourers are being sent into the harvest field which grows ever wider as the gospel spreads, and in which the labourers are so few in comparison to the work to be done. Christ expects such prayers, and will answer them in future as He has done in the past. Gratitude may be shown too by almsgiving, the natural accompaniment of prayer. Thus all may have a share in the work of God's harvest-field, those who cannot labour actively aiding those who do, by sympathy, by charity, and, above all, by their prayers." After the sermon, the Communion Service is proceeded with—and with music bringing its soft and soothing influence to bear at every point. The celebrant chants, the *Sursum Corda*, "Lift up your hearts," and the response in a sweet, devotional strain comes, "We lift them up unto the Lord." Then the celebrant, in more earnest tones, sings, "Let us give thanks unto our Lord God," and the choir, in more confident strength, respond, "It is meet and right so to do." "Therefore, with angels and archangels, and all the company of heaven, we laud and magnify Thy holy name," and the sweet voices of the white-robed choir chant in dulcet tones, "Holy, holy, holy, Lord God of Hosts, heaven and earth are full of Thy majesty; glory be to Thee most high!" During the administering of the Blessed Sacrament, the choir again, in subdued harmony, render with touching emotion the *Benedictus qui venit* (Blessed is he that cometh in the name of the Lord), and the *Agnus Dei* (O Lamb of God); and then, at the conclusion of this divine and comforting institution, priests, choir, and people burst forth into one grand psalm of thanksgiving, and sing with heart and soul, "Glory to God

in the highest, and in earth peace, goodwill towards men." The minister pronounces the benediction, and the choir and congregation depart to their homes, full of holy, refined thoughts, and true thankfulness to the Giver of all good gifts for His unspeakable mercies, and especially for the inestimable blessing of St Cecilia's divine art, whereby the beautiful language and true meaning of the Church's Liturgy have been intensified and more deeply impressed upon the mind; and the faithful would exclaim, with Milton,

"It brings all heaven before mine eyes,
And dissolves me into ecstasies."

The usual choir of St Barnabas consists of sixteen trebles, one alto, eight tenors, and four basses, all being voluntary. The organist alone is paid a salary, but it is so small that I fear it will not do much more than enable him to pay for new organ music, and an occasional fesh pair of approved pedal boots. I must say, however, that Mr W. H. Robertshaw is not only an excellent all-round organist, but he plays at a great disadvantage on a very poor instrument of but one-and-a-half manuals, whose feeble tones are only equalled by its still more defective mechanism. The sooner this old organ is spirited away, and a fine-toned, good, new one put in its place, the better it will certainly be for all who are connected with the services of St Barnabas' Church. In the choir there are some fine voices, especially among the basses, but the alto must be strengthened, and a few boys with good chest voices, might be soon taught to sing this part. Of course where there is so much music employed in the services as at this church, frequent rehearsals are necessary to secure that unity of exactness in time, and beauty of expression, required to make a good and efficient choir. It is to be hoped, therefore, that the worthy example of the generous, unselfish, able honorary choirmaster, Mr Peter Bent, who has for nearly a quarter of a century devoted a great deal of his time to the choir and the choral services, &c., will be fully appreciated by every singer, as I feel sure it is by the clergy and congregation of St Barnabas' Church.

I ought not to omit to say, in conclusion, that hymnody is by no means neglected at St Barnabas, and that the hymns on this occasion were all selected from the *Ancient and Modern* collection, the numbers being 382, "Come, ye thankful people come;" 381, "Praise, O praise our God and King;" 365, "O Lord of heaven and earth and sea;" and 384, "To Thee, O Lord, our hearts we raise." The whole congregation joined the choir in singing these hymns with considerable animation and power; so much so, indeed, that the emaciated tones of the shaky old organ were quite inadequate to support the body of voices which filled the church from floor to roof.

SAVED FROM THE DEEP.

The dancing waves came rolling in
Across a land-lock'd bay,
And rock'd an old moor'd boat in
which
Two children were at play.
"Let's loose the chain, and off to sea,"
The eldest gaily cried,
"And I will be a rover bold,
And you shall be his bride."
Father! their Protector be,
Helpless on the mighty sea!

The tide bore out the fragile bark,
The land was lost to sight,
The sun sank down, the peaceful day
Was chang'd to stormy night,
And thro' long hours two fathers
sought
Their little ones in vain,
And in two homes the mothers pray'd
They might their babes regain.
Father! oh, their Saviour be!
None can help them now but Thee!

The morning broke, and miles away
A stranded boat was found,
The flowing tide had wash'd it in,
And left it there aground;
And in it, lock'd in close embrace,
The children lay asleep,
For He who rules the angry waves
Had saved them from the deep.
Safe, O Father! safe with Thee,
E'en upon the raging sea.

Copyright.

ARTHUR CHAPMAN.

MR. CRESWICK'S Farewell Benefit, at Drury Lane Theatre, is fixed for Thursday afternoon, October 29. A selection from various plays will be given, in which Mr Irving, Mr Wilson Barrett, Mrs John Wood, Mr Arthur Cecil, Miss Ada Cavendish, Mr Lionel Brough, Mr Edouin, Miss Atherton, Mr Henry Neville, and Miss Bateman will appear. Mrs Stirling and Mrs Kendal will also give recitals. A special feature will be the appearance of Mr Creswick in a scene from *King Lear*, assisted by Miss Rose Leclercq, Mr Hermann Vezin, Mr Howard Russell, and Miss Laura Linden.

THE VALUE OF ORGANIST'S SERVICES.

(To the Editor of the "Musical World.")

SIR,—In the interests of the musical profession and of organists especially, I beg to enclose copy of correspondence between myself, as a candidate, and the churchwardens.

How much lower in the estimation of church authorities will the value of organists' services fall? Yours obediently,

FRED. A. JEWSON.

West Kensington, Oct. 15.

Member College of Organists.

The Vestry, All Saints Church,
Kensington Park, W., Oct., 1885.

DEAR SIR,—I have to acknowledge the receipt of your letter with reference to the vacancy for an organist in this church, and on the other side I send you a list of the duties you will, in the event of being appointed to the post, be expected to perform. On learning from you that you will (if appointed) undertake the duties, your name shall be placed on a list of candidates I am preparing, and you will be further communicated with in due course. Yours faithfully,

(Signed)

J. S. H.
Churchwarden.

LIST OF DUTIES.

Personally to play at the Morning and Evening Services on Sundays.

Personally or by deputy to play at the Afternoon Services on Sundays.

Personally or by deputy to play at Daily Choral Evensong.

To conduct daily Choir Practice of Boys from 8.45 to 9.30 a.m.

To conduct Practice of Full Choir on Friday evenings from 8 to 9 p.m.

Salary £40, with a further sum of £10 for deputies.

15, Stonor Road,
October 15, 1885.

ALL SAINTS CHURCH.

GENTLEMEN,—I am in receipt of your printed circular relative to the post of organist, &c., to this church. As the duties imply that one must live in the edifice to fulfil them properly, will you be good enough to state what amount is allowed (if any) for board and lodging beyond the handsome sum of £40 for salary. Yours obediently,

(Signed)

F. A. JEWSON.

To the Churchwardens.

MUSICAL SERVICES IN CITY CHURCHES.

City churches are no longer the sites of sloth and slovenly doings. At many of them fine choral services are the rule, and large congregations are attracted to the services, notably at St Margaret Pattens, Rood Lane; St Nicholas, Cole Abbey; St James's, Garlick Hythe, Upper Thames Street; and St Lawrence, Jewry. The harvest festival at St James's, Garlick Hythe, on Sunday, Oct. 4, deserves special mention. The choirmaster, Mr Geo. Coker, provided at an appropriate musical service for the occasion, and at evensong, Dr Stainer's fine harvest anthem, in G and E flat, "Ye shall dwell in the land," was sung in splendid style after the Third Collect, the treble solo was sustained by the "principal" tenor, Mr Müllerhausen; the prayers were intoned by the Rev. Alfonso Matthey, and the rector, the Rev. Geo. L. Gibbs, preached two impressive and eloquent harvest sermons at 11 and 7 o'clock. This fine old church, one of the so-called "Fire" churches in the City (with reference to the disastrous conflagration of A.D. 1666), was adorned with choice flowers, evergreens, wheat sheaves, and other produce of the vegetable world. The congregation were "played out," or rather kept in, by a stirring Voluntary of the late Henry Smart, magnificently played by the organist of St James's, Mr Frewer. At Christmastide, Mr Gibbs and Mr Coker have revived the good old fashion of beginning the joyous services with ancient carols, and on Dec. 25 (not so far distant) some of these will certainly be heard again. Last Christmas (1884) one or two new carols were composed for the occasion by the Rev. A. Matthey and Mr Bond-Andrews, the well-known pianist.

At St Margaret Pattens, Rood Lane, Christmas Day is usually celebrated by a grand Choral Communion, with orchestra, flags, banners, processions, and the like.

VIGILANS.

HARVEST FESTIVAL AT THE GUARDS' CHAPEL.—The Harvest Festival at the Guards' Chapel, Wellington Barracks, was celebrated on Sunday evening. The building was appropriately decorated, and the orchestra consisted of players selected from the three Regiments of Guards. The building was crowded, Mendelssohn's *Lauda Zion* was sung, and the sermon was preached by the military chaplain.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—A fair recruit, Mdle Marie Erich, the fortunate possessor of a fine soprano voice, has joined the company at the Royal Operahouse. She was originally a member of the corps de ballet at the Imperial Operahouse, Vienna.—The Italian operatic season at Kroll's opened with Rossini's *Barbiere*, which, with the principal parts entrusted to Signora Donadio, Señor Padilla, Signori Frapoli, Monti, and Bottero, went off in a very satisfactory manner. Signor Pomé conducted.—The Friedrich-Wilhelmstädtesches Theater is treating its patrons to an "Offenbach-Cyclus," which will be brought to a close on the 14th November with a performance of *Les Contes d'Hoffmann*.—The girl-violinists, the sisters Milanolo, Clotilde and Adelaide, gave their first concert at the Philharmonie. Among the pieces selected by them for performance were Léonard's "Souvenir de Haydn," a Duet by De Beriot, and Paganini's "Perpetuum Mobile." The audience were lavish in applause and recalls. Mdle von Brunn was the vocalist; Herr Georg Liebling, the pianist.—The Concerthaus, renovated, and lighted by electricity, is attracting large audiences to enjoy the strains of an admirable and well-trained orchestra of sixty-five excellent performers, under the experienced direction of Herr Hermann Mannsfeldt.—At the first of their Symphony-Evenings this season, under the direction of Herr Robert Radecke, *Hofcapellmeister*, the Royal orchestra introduced a novelty in the shape of an Overture in G major, from the pen of Aug. Klughardt. This overture, the work of a clever and accomplished musician, met with a flattering reception. The programme included, also, Beethoven's Septet and Cherubini's *Anacreon* Overture.—Schumann's *Paradies und Peri* has been selected for the first concert this winter of the St Cecilia Association, of which Herr Alexis Holländer is conductor.—Schnöpf's Vocal Association will give, some time next month, a performance of Raff's *Oratorio, Weltende, Gericht, neue Welt*.—Anton Rubinstein was expected to arrive on the 16th inst. He intends stopping to the middle of November.

A RARE INSTRUMENT.—It is probable that there will be sharp competition for the violoncello, a splendid Stradivarius, which the late Joseph Servais inherited from his celebrated father, and which is valued by experts at a hundred thousand francs. François Servais received it as a present, during a professional visit to St Petersburg, from Princess Yousouppoff, whom he had completely entranced by his playing. It was previously an heirloom of the Yousouppoff family. The only stipulation made by the Princess in connection with her magnificent present was that, if he ever revisited Russia, Servais should play to her on the instrument, and this stipulation he subsequently fulfilled when, with his son Joseph, he returned, in 1866, to St Petersburg. The violoncello, beautifully carved, bears the inscription: "Antonius Stradivarius—Cremonensis, 1701." It is now for sale. The Paris Conservatory is making every effort to obtain possession of it, but has to contend against large offers from Berlin, London, and St Petersburg.

MADRID.—A charming new Theatre, "a perfect gem," as some persons have denominated it, will shortly be opened. It is called the Teatro de la Princesa; it belongs to the Duchess de Medina de las Torres, *Camerara Mayor* to the Queen; and it was built after the plans of Señor Villajos, the fashionable architect of the day.

ROSTOCK.—The Ninth Mecklenburgh Musical Festival, under the direction of Dr Kretschmar, took place here a short time since. The chorus numbered 500 voices, and the orchestra 95 performers. On the first day the programme comprised, in the way of choral works, "Saul, was verfolgt'st Du mich!" for four-part chorus and orchestra, H. Schütz; "Ein feste Burg," Johann Sebastian Bach; *Requiem*, Hector Berlioz; and "Triumphlied," Johannes Brahms. On the second day, Handel's *Israel in Egypt* was performed, while the compositions selected for the third day were of a miscellaneous description. The principal solo artists were Mdme Sachse-Hofmeister, Mdle Spies, Herren Krolow, von Witt, and Professor De Ahna.

ST PETERSBURGH.—War has been declared here as elsewhere against bonnets in places of public amusement. There now appears at the top of the bills of the Imperial Theatres a notice requesting ladies in all parts of the house to take off their bonnets out of consideration for the other spectators, and, that no fair offender may plead her inability to understand it, the notice is drawn up in Russian, German, and French.

HALLE.—Although he has resigned his post as University Musical Director, still, in consideration of the great services he has for so long rendered the cause of music, Robert Franz will continue to be paid his full salary as heretofore.

VIENNA.—The Minister of Public Instruction has invited the Governments of foreign countries to send delegates to an international conference to be held here for the purpose of considering the question

of a universal normal musical pitch.—Wagner's *Lohengrin*, first produced at the old Imperial Operahouse on the 19th August, 1858, has now been played here 212 times. Of the other works by the same composer at the Imperial Operahouse, *Tannhäuser* has been performed from the 19th November, 1859, to the 2nd September, 1885, 184 times; *Der fliegende Holländer*, from the 2nd November, 1860, to the 24th July, 1885, 134 times; *Die Meistersinger von Nürnberg*, from the 27th February, 1870, to the 13th September, 1885, 61 times; *Rienzi*, from the 30th May, 1871, to the 26th May, 1885, 49 times; *Die Walküre*, from the 5th March, 1877, to the 22nd September, 1885, 52 times; *Rheingold*, from the 22nd January, 1878, to the 13th December, 1884, 16 times; *Siegfried*, from the 9th November, 1878, to the 10th June, 1885, 21 times; *Die Götterdämmerung*, from the 14th February, 1879, to the 19th December, 1884, 21 times; and *Tristan und Isolde*, from the 4th October, 1883, to the 23rd May, 1885, 16 times, making for all the operas a total of 766 times.

REVIEWS.

"Bitter Sweet," valse by Caroline Lowthian; "Peace, troubled heart," song by Ciro Pinsuti; "Why must we say good-bye?" song by Edith Cooke (J. B. Cramer & Co., Regent Street).

The "Bitter-Sweet" valse, by Caroline Lowthian, partially belies its name. It is sweet from beginning to end, and will add to the popularity of the fair composer, whose name is a household word among lovers of Terpsichore.

Signor Pinsuti's musical setting of

"Peace, troubled heart, thy cross of care
An unseen spirit seeks to share,
And near thy cup of sorrow stands
Encircling it with pierced hands,"

is in perfect keeping with D'Arcy Jaxone's beautiful words. Nothing less could be expected from the pen of so accomplished a composer as Ciro Pinsuti.

Miss Edith Cooke's song, "Why must we say good-bye?" words by Henry J. Treadwell, is an excellent specimen of the melodic vein possessed by the composer of the popular songs: "I dream'd a dream," "Shadows," &c.

Messrs Francis Orr & Son, of Glasgow, have sent us the first number of *The Standard Series of School Songs*, for three equal voices, selected and arranged by James Allan (late conductor of the Glasgow Select Choir), assisted by Mr Alexander Patterson (of the Glasgow Select Choir). Special attention has been given to the harmonizing of each song, and monotonous reiteration of notes in the underparts carefully avoided, so as to render them as interesting as possible. Particular care has also been taken to keep the respective voices within easy compass. The number of the little work before us contains sixteen popular melodies, including the well-known Scotch songs, "Duncan Gray," "Robin Adair," "Ye banks and braes," &c. The work appropriately begins with "The Lord's Prayer," followed by the National Anthem, and is particularly interesting owing to its being the last work which occupied the thoughts of the late lamented Mr James Allan, whose recent decease was chronicled in these pages.

ALBERT PALACE, BATTERSEA PARK.—At the first concert of the Winter Series, Saturday, October 24th, Miss Robertson, Miss Eleanor Rees, Mr John Robertson, and Signor Foli will sing.

"ZAKHME" ("Wounded by love").—The proprietors of the *Bombay Gazette* have forwarded us, through Messrs Street & Co., of Cornhill, a copy of the "Afghan National Song," which they have published as a supplement to their journal. The following account of its origin, extracted from the *Bombay Gazette*, will no doubt interest our readers:—"The plaintive, yet, in some of its passages, martial and inspiring air of 'Zakhme' ('Wounded by love'), which we publish this morning with the Pushtu words, has become the National Anthem of Afghanistan. When his Highness the Amir Abdul Rahman was at Peshawur in April, on his return from Rawul Pindi to Kabul, this air was played and sung for his delectation by the band of the 30th N.I., hidden among the trees of Colonel Waterfield's garden, while the Amir was at breakfast. The effect was wonderfully striking, and the Amir's pleasure was cordially manifested. His Highness explained the history of the air, which was Afridi in its origin, but has become the *Taza ba Taza* of the Afghans. The air had been adapted for the band of the regiment by the native bandmaster, Jehan Khan. Some Pathans of the band sang the parts with expression and spirit. Our thanks are due to Colonel Campbell for his kindness in procuring for us the music of the piece. The setting which we publish to-day has been prepared for the piano by an accomplished musician in Bombay."

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The Musical World.

LONDON, SATURDAY, OCTOBER 17, 1885.

Royal Academy of Music.

SIR GEORGE MACFARREN'S INAUGURAL ADDRESS. FULL SPECIAL REPORT.

Professor Sir G. A. Macfarren, the Principal, delivered his annual address to the Students on the inauguration of the new Academic year, on Saturday, September 26, 1885, the proceedings taking place in the Concert Room of the Academy, in Tenterden Street, Hanover Square. There was a large attendance. The following Professors were present:—Messrs H. C. Banister, H. C. Lunn, C. Steggall (Mus. D. Cantab), R. B. Addison, F. R. Cox, A. D. Duvivier, E. Fiori, R. George, P. Goldberg, F. W. W. Bampfylde, H. R. Evers, Walter Fitton, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, A. Schloesser, Charlton T. Speer, H. R. Rose, W. G. Wood, A. Burnett, W. Frye Parker, A. Pezze, G. Horton, and H. Lazarus; Mr Charles E. Sparrow, Director; and Mr John Gill, the Secretary.

Sir George Macfarren, who was warmly received, said:—My dear Friends,—We meet to interchange greetings on the dawning of this new academical year. Let your heartiness be as strong in all your pursuits as it has been in your kindness to me now. Teachers greet teachers with good wishes for success in the pursuit of their arduous duty of instruction. Teachers greet pupils with encouragement at this new stage, not of student work alone, but of the duties of a life—encouragement to those who have hitherto succeeded, to try for higher success, with the sense that they have the most difficult of all rivalry—the rivalry of their own good work, which must be surpassed in the future; encouragement to those who have not as yet had the good fortune of distinction, to be still ardent in their endeavours, and thus not hopeful alone, but faithful in the belief that good endeavour will meet its reward in time to come (applause). Pupils greet fellow pupils, thus laying the foundation of friendships which at present constitute generous rivalry, and in the future will yield much of the greatest happiness of their lives.

Most important is it for us all to feel how great is the duty we undertake, how serious the responsibility we have to fulfil. Art is not an amusement, it is a serious business of life, and those who treat it trivially desecrate their object and do injustice to themselves. Let me speak in a parable: You know the myth of Prometheus—how he stole the fire from heaven; how the all-powerful Thunderer, in punishment for his theft, chained him to the frosty Caucasus, where he was bound through the piercing frosts, through the scorching heats of summer-time, taunted by the fleeting hours, scorned by the sunshine and mocked by the moonlight, where a ravening vulture preyed ever on his vitals, tearing new wounds when those of yesterday gave sign of healing. Patiently he bore; patiently he felt the importance of the deed he had accomplished, and the deeds which that involved. His patience outwore the wrath of his tyrant. He was freed from his bondage, and he spread throughout the earth, among mankind, the glory of the light he had stolen. That fire of heaven has its archetype in human genius. It is called the Divine fire, which animates producers, animates executants, with the powers to conceive and to fulfil god-like ideas (applause). But what is the penalty of genius? Labour, study; and it is through years of toil only that we can fit ourselves for that grand responsibility with which we enter the world as artists, from which we must never flinch. Disappointment when progress is tested, such as, alas, is sometimes consequent on scholastic examinations; the chilling coldness of public audiences when we emerge from the

hands of our teachers; the stinging jealousy felt by those who begrudge us our first successes; depreciation by professional critics, who less through cruelty than through indifference—which is, perhaps, cruelty's worst form—misjudge our merit and scoff at our defects; these are the external torments through which productive and executive artists must pass, while the vulture that gnaws at our heartstrings is the inner consciousness of unfulfilled intention; the secret knowledge that the more we have achieved, so much the more remains to be accomplished. Whether in these days of studentship, whether in the after-exercise of our powers, whether we are producers for ourselves or teaching others to produce—always we must feel that we have responsibility to the art we have embraced, to the society with which we shall mix; and it is the fulfilment of this which frees us from the bondage of school life, and gives us the responsibility of artists on our own account.

It is most valuable to know that our art is founded on natural scientific principles, and is not the accident of will—let this be the will of even the men of greatest genius. There is as firm a basis for musical art as for any other of the fine arts. It is known that in the painter's pursuit he is bound by the rules of perspective, by the rules of light and shade, by the rules of anatomy. It is known that in the art of the man of letters he is bound by the rules of grammar, by the rules of construction, by the rules of rhetoric and logic. Just as stringent and just as deep in natural origin are the rules which bind the course of the musician, whether the course of the composer or the course of the executant. Every rule which is taught to us has its root in the laws of Nature, and is put into explanatory form by the theorists who have drawn the principles from their exemplification in the works of the greatest masters. You have had opportunity here for attending at discussions on the scientific basis of music in the lectures on Acoustics. Such opportunities will be repeated. Meanwhile it is desirable to reflect on some of the most prominent points of that subject.

Musical sound is induced by vibrations of the air. This may be called the physical side of music. They come to perception through the action of our organs of hearing. This may be called the physiological side of music. But these sounds, existing in the air, and exciting our aural functions, still leave an important third point for consideration—that is, the impression which they produce upon our minds and our feelings. These impressions of pleasure, of interest in the expression which the music conveys, may be called the psychical part of music, which enters into the soul, or mind, or intelligence of the hearer. The last is not as yet formulated into grammatical principle, but it depends very largely upon the influences of the other two.

Let us consider how vast is the range of this great phenomenon of the vibration of the air inducing musical sounds. When the vibration is periodic in its recurrence, the sound bears the name of music; when pulsations are accidental and irregular, then nothing but wildness and incoherence, mere noises instead of beautiful tones, are the consequence. Now it is this very principle of periodic vibration which keeps in motion the whole universe. The planets revolve around the sun; the sun, with its surrounding planets, pursues its course through uncountable ages, still upon that same principle of vibration which, stirring the air, induces musical sounds. There is a beautiful phenomenon which has been described in this room, which deserves our greatest regard, and which bears strongly on the matter in question; the forms of some shells, and of some of the primitive plants, are positively imprinted by the vibrations of the air, and according to the motions which stir this vibrating fluid, the figures of the shell and leaves are traced upon any disc or plane which is sufficiently smooth to bear the imprint. Thus we find that the principle of music is at the root of creation, and that the beautiful objects which populate the world are cast, in the first instance, into the shapes they wear, by the same impulse of the atmosphere which delights our ears in musical progressions and combinations.

It is matter of pride for us Englishmen to feel, that one of the most important phenomena among the laws of sound—the phe-

nomenon of wave-motion in the atmosphere—was the discovery of Dr Thomas Young, so recently as the beginning of the century in which we live. He who was Professor of Natural Philosophy in the Royal Institution, who practiced as a physician, but who added many very wonderful facts to science, besides his discoveries on this particular subject of musical phenomena.

The principle of aerial vibration brings us to the subject of harmonics. Every musical sound is the generator or basis of other sounds. The harmonic sounds, in regular order, stand in numerical succession, forming a column of tone. From this column of tone we select particular sounds which, in combination, make up concord or discord. The extent of the harmonic column is all but infinite, yet for very far in its range it is obvious to our personal perception; and that it reaches beyond this perception is credible, perhaps, by conjecture only; but conjecture warranted by such analogy that no one can resist it. For instance, it is a proven fact that to double the length of a string is to deepen its tone by an octave. That being the case in the higher regions of sound, the same rule is followed in the lower regions, until we come to sounds which are inarticulate to the human ear. But if such a note as an octave is produced by doubling the length of a string, certainly to double that doubled length must be to induce an octave still lower, and it is the failing of the human faculty, and not of natural fact that hides the sound from our perception. It cannot be doubted that some of the animals of the present time, many of those of past ages, with different proportions of the organs of hearing, must hear and must have heard sounds lower than we can perceive. On the other hand, a pipe has been tuned by measurement to so high a sound that the ear cannot perceive it. It may be then naturally doubted that such a sound exists. Another pipe has been tuned to the note at the interval of a third above that of this first pipe, and its sound was equally imperceptible. The two pipes have been blown together, and then the resultant tone has been obvious at two octaves below the lower of the inarticulate sounds, establishing that their vibration is in process in the upper air, and may be perceptible to the smallest insects, though we cannot hear it. Thus as sound reaches endlessly downwards, and extends infinitely upwards, we must feel the vastness of its range, and we must also feel that every utterance we articulate spreads itself through the immensity of space, and bears an importance which it is difficult to calculate when we think of the accident of a falsely intoned note or a slip of the finger on a musical instrument. (Laughter.)

On this principle of harmonics is grounded, not only the succession of notes and structure of chords, but the whole theory of design in the plan of a musical composition. The most significant and obvious harmonic is the 5th from the generator, and the harmonics of that 5th rise in due sequence as secondary harmonics of the primary note, thus showing that the harmony of the 5th, which we call the dominant, is essential in the prevailing key. Hence the great importance of that dominant chord in all harmonious arrangements, and hence the importance of the dominant key as the secondary key in a piece of music. Next in consequence is the harmonic 3rd, or mediant, of the generator; and the major chord of the mediant, and the major key of which this chord is the tonic, are the next chord and the next key to which music will modulate with satisfactory effect. Examples of the employment of the key of the mediant are found in works of the great masters, and I may refer you here to instances that must be familiar to many: the pianoforte Sonata in C of Beethoven, dedicated to Count Waldstein, employs the key of E, the mediant, as its secondary key; and the same master's Sonata in G (one of his Op. 31), employs the key of B, the mediant again, as its secondary key; and the effect is no less agreeable and satisfactory than is that of the more familiar use of the key of the 5th, or dominant, and it has its peculiar charm from its being used exceptionally as a variety from that more general custom (applause).

(To be continued.)

The first season of the Thomas Popular Concerts at the Academy of Music, New York, will commence on the 3rd November.

AN OPERATIC EXCURSION.*

(Concluded from page 642.)

The next evening took me to hear *Der Trompeter von Säckingen* at the German Theatre. The unexampled and, artistically speaking, hardly intelligible success of this opera is probably to be explained by two of its factors: one is the extraordinary popularity of Scheffel's poetical story, which has supplied not only the subject of the opera, but likewise the text of the songs. The composer could not have done a wiser thing than put his modest light upon the bushel,† to employ a joke made by Paul Heyse with reference to our latest lyricists. But besides this poetical ally, he profited by a very charming musical one, namely, "The Sentimental Trumpeter." Under this title Ferdinand Hiller once wrote a humorous complaint on the increasing supremacy of solos for the bugle and trumpet, which constituted the delight of the public at all garden concerts.

Thanks to Nessler's opera, the sentimental trumpeter has now become the delight, also, of the German theatre-going public. Nessler's style tends backwards towards the good old time, and reminds one chiefly of Lortzing's manner, without despising echoes from Flotow, Weber, and Marschner. Spoken prose is banished and has made way—perhaps the only modern thing in *Der Trompeter*—for half arioso-like recitativish conversation, in which we recognize many a turn from *Die Meistersinger*. The stanza-songs, with the trumpet solos, which constitute the greatest attraction of the new opera, proceed in the convenient and well-worn tract of Gumbert-Abt sentiment, while the men's choruses swim in beer and "Liedertafel" joys. By this I would in no way deny *Der Trompeter* the possession of some praiseworthy qualities. Some good must lurk, and does lurk, in every work which achieves a general, genuine, and lasting success in towns of the most different character. A great and popular impression has always a sufficient reason for its existence, and points to some excellence which is a real excellence though amalgamated with elements of a bad sort. This excellence in Nessler's case is the return to simple and easily-grasped form, to predominating vocal melody and to natural, kindly expression. It is to this, in a musical sense, reactionary step that the composer is indebted for his good fortune, and the idea of taking such a step might become a piece of good fortune for German opera generally were it carried out by a man of richer talent and a greater artist. The most effective point in the opera is Werner's leave-taking from his sweetheart, who is inconsolable. The song itself is a somewhat everyday production in the way of fancy, but—combined with a touching situation and Scheffel's heartfelt words—it hits the German disposition in its most vulnerable part. When, with melting baritone voice, Werner sings the refrain:

"Behüt' dich Gott! es wär' zu schön gewesen;
Behüt' dich Gott! es hat nicht sollen sein!"

there is a suspicious fluttering of ladies' pocket-handkerchiefs and even men of exclusive musical taste seem as though something had got into their eye. Whence does this effect proceed? I remember in a Book of Travels, written by the poet Immermann (second volume of the Putlitz edition), reading a characteristic passage which will serve as an answer to the above question: Immermann, when in Linz, went to the Theatre and saw Kotzebue's play, *Die Unvermählte*, performed. The other spectators cried, and so did he. "This *Unvermählte*," he wrote, "is a kind of Iphigenia in a black silk frock, and the play is a very good play, although Kotzebue did write it. However, it does not need so good a piece to make me cry where Kotzebue is concerned. I cry at *Die Stricknadeln*, at *Menschenhass und Reue*, and at I know not what besides. In every man there is a point which belongs to the populace, and this point in my case Kotzebue is always sure to hit. The aristocrat in me detests the man, but the plebeian is moved by him."

Nessler's opera forms the greatest possible contrast to Massenet's. While in the latter an entire romance is compressed into the small framework of a theatrical performance, *Der Trompeter* is obliged to pull and tug at Scheffel's extremely simple story so that it may attain the requisite degree of expansion. What a long wearisome air must we endure from the old Baron that we may learn—he

* From the *Neue Freie Presse*.

† In the original text there is a verbal joke, based upon the fact that the German word, "Scheffel," means "Bushel."

has the gout! Nay, at the most inappropriate part of the opera, immediately before the Trumpeter's farewell, an independent pantomimic ballet, *Prinz Waldmeister und Prinzessin Maiblume* (with music, which does not exactly carry one away, by Nessler), is interpolated, so that the piece shall not be over before ten o'clock. There is no need of our saying expressly that Massenot far surpasses in talent and artistic culture the German composer. But his *Manon*, a delicate and characteristic work, is unfortunately frittered away in a number of little touches; Nessler's score is more natural, more popular, and, in a musical sense, more healthy, but insipid and technically clumsy. That it, nevertheless, strikes thousands of opera-goers as a welcome and refreshing draught, is something for which the composer has chiefly Richard Wagner to thank, since the success of the Trumpeter's songs is without doubt a counter effect of immoderate Wagner-worship. That, however, the opera does not please "in the Empire" alone, where every schoolgirl knows Scheffel's poem, is proved by its brilliant reception in Prague. The manager, Herr Angelo Neumann, has put it very well upon the stage, and Joseph Beck (son of our master-singer Beck in Vienna) creates in the title part a *fiore* every evening. In Vienna, also, the opera will probably find a public; Sommer as well as Reichmann would sing the Trumpeter admirably, and Herr Toms play the trumpet in a masterly fashion. All the rest is of subordinate importance. The Prague performance procured me, moreover, the agreeable conviction that the praise everywhere heard of the new management is well deserved. It is impossible to ignore how much Herr Neumann, in the short time of his management and after a truly deplorable state of things, has lifted the institution. What we should like for him and our German fellow-countryman in Prague is a new and larger theatre. No trifle, it is true, but perhaps some tremendously rich patriot, a German Peabody in Bohemia, may turn up, and take it into his head to buy himself for a few millions a place in the history of the world. EDUARD HANSLICK.

PROMENADE CONCERTS.

That the spirited manager of the above concerts has to grapple day by day with the difficulty arising from the need of variety in the form and character of the programme for each evening, is seen in the many expedients resorted to for the purpose of fixing public attention, now upon this or that order of music, and now upon this or that renowned executant. A certain night is found set apart for the Scotch element in music, another for what, with more or less correctness, is named Irish minstrelsy; one evening is arbitrarily chosen from the calendar for a "military" festival, another is reserved for "humorous" strains; many are devoted to works deemed "popular," and the Wednesday evening has until recently been held as the proper time for classical music. By the way, amateurs and lovers of the art see, with some concern, that the classical selection, which hitherto formed half a programme once a week, is to give place to that kind of composition, the performance of which is thought a fitting accompaniment to promenading. To them the higher order of works represented a really special night, upon that branch of the scheme alone rested their interest and enjoyment. Possibly the malcontents—and they are many as well as influential—might find inadequate compensation even in the attractions of a "special grand concert," such as the manager arranged for his patrons on Monday night. In the instrumental department there was undoubtedly little that could be looked upon as special. Not that the entire selection could be spoken of lightly, for masterpieces like unto Mendelssohn's "Serenade" and the violin "Concerto" must at all times receive homage; and Rossini's overture (*William Tell*) and Gounod's march (*La Reine de Saba*) are as certainly compositions of very great merit; yet their performance last night, good as it was, could scarcely recommend them as "special" novelties. The solo part for the pianoforte in the "Serenade and Allegro Gioioso" (Mendelssohn) was played to perfection by Mme Frickenhaus; and the "Concerto" afforded Mr Carrodus an opportunity to display once again his mastery over passages written therein for the violin. His rich tone imparted unusual charm to the opening melody of the *andante*, while his executive skill, making an easy task of the intricate passages preceding the return of the subject, was fully revealed in the *finale*, which he rattled off with a velocity and joyousness that excited the audience to loud demonstrations of delight. Nor should the performance of the band be unrecorded, for, under the guidance of Mr A. Gwyllym Crowe, every effect indicated by the author was fairly realized. It was not, however, on the instrumental works

of the concert that the director rested his claim for speciality; the resources on which he chiefly depended were to be looked for in the vocal department. Miss Mary Davies warbled with sweetness and simplicity Weber's aria, "Bells in the valley," winning thereby a hearty demand for an encore; and Mr Ludwig sang in artistic fashion Sullivan's fine song, "Thou'rt passing hence." Without the least affectation he gave it a reading replete with true expression, sustaining at the same time the trying second theme with unflinching precision. The renowned contralto, Mme Trebelli brought the merits of Cowen's song "Regret" into remarkable prominence; there was, however, a little extreme on Monday night in the contrast of tone she displayed. Undoubtedly the speciality of the concert centred in Mr Sims Reeves. Our great tenor is not heard at the present day so often as formerly; his appearances on the platform are, unfortunately, becoming less and less frequent, so much so as to make the enjoyment of listening to him an event of some rarity. His career has been in many ways exceptional. Judged only by its duration, it is somewhat remarkable. Has he not for nearly forty years been a chief favourite with the public? and is it not, therefore, surprising that after so long an employment he should find his voice still in possession of many qualities? But Mr Reeves has relied perhaps as much upon his emotional powers as his physical resources, and the gift of moving the feelings of his listeners is still at his command. It was exerted with success on Monday night in the old ballad, "Tom Bowling," and Davy's celebrated ditty "The Bay of Biscay." It need not be said that he gave therein unbounded delight to the very large audience that assembled chiefly to listen to his singing.—*L.T.*

A varied programme was presented on Thursday evening affording many points of interest. In the instrumental selections the classical element predominated, and in the vocal, new ballads were the order of the night. Mme Enriquez sang Roedel's "Won by a rose" (encored); Miss Amy Sherwin, deservedly a favourite at these concerts, gave "Love told the old, old story," from the new cantata, *Love's Conquest* (violin *obbligato*, Mr Carrodus), accompanied by the composer, Mr Gustav Ernest, with such effect that a loud re-demand was the result. On returning to the platform she sang the last verse, to the evident delight of the large audience. Mr W. H. Brereton, in "O, ruddier than the cherry" (Handel) and "Rocked in the cradle of the deep," pleased his hearers, both songs being encored.

CRYSTAL PALACE.

A special concert was given here on Saturday afternoon, the programme of which consisted almost entirely of works by an American composer—Mr S. G. Pratt, of Chicago. Musical taste has within recent years made rapid and wide advances in America in so far as regards appreciation and performance of European works; but in composition of the higher kinds comparatively little of importance as yet been done by our Transatlantic brethren. This is matter for some surprise considering the large amount of imaginative genius which they have displayed in literature. Some years ago George Bristow—born at New York in 1825—attracted considerable attention by various productions of an ambitious kind, notably by an opera—*Rip Van Winkle*, if we remember rightly—but slight attention seems to have been paid thereto in this country. That America should produce musical composers worthy to rank with the great authors of that country, there seems to be no reason against. Mr Pratt has studied in Germany, and has evidently been much influenced by the music of Wagner, both as to general style and in some peculiarities of orchestral treatment. The most important works given on Saturday's concert were his second symphony, and the overture and vocal extracts from his opera *Zenobia*. The symphony is a piece of "programme music," intended to illustrate the career of the Prodigal Son, and is divided into three movements—*Allegro maestoso*, *Adagio*, and *Allegro non troppo*, respectively headed "Pride, Pleasure, Carousal," "Despair, Repentance, Dream of Home," and "Return to his Father—Joy and Gratitude." In each movement there is much characteristic writing, with some effective, but sometimes exaggerated, orchestral features. A tendency to diffuseness, particularly observable in the last movement, weakens the impression of the whole. Some of the climaxes, which, however, are superabundant, are highly impressive. The best portion of the symphony is the middle movement, in which there is much pathetic expression. The book of the opera is founded on a subject that has often before been used for operatic treatment. The overture is characterized by a pervading gloom that is in keeping with the generally sombre tone of the succeeding vocal music. Among the most successful pieces of the latter class were the air, "Oh, weary heart," expressively sung by Miss Lena Little; a graceful slumber song (Egyptian lullaby), given with refinement by Miss Griswold; a tenor air, "A charming

vision," well sung by Mr O. Harley; and a pleasing duet, "Most gentle one," by the lady and gentleman last named. Some passages for bass solo were effectively rendered by Mr B. H. Grove. The tuneful procession music from the fourth act served as an agreeable relief to the serious tone of the other extracts. The concert opened with the centennial anniversary overture dedicated to Gen. Grant, and performed during his visit here in 1877. In this the Old Hundredth Psalm is treated, both simply and with elaborate surroundings. The overture includes a choral ode to Peace, suggested by Grant's words, "Let us have peace," and concludes with the psalm given by chorus and orchestra. Considering the purpose of the overture, its general tone would seem to be unnecessarily sombre, a characteristic which is far more appropriate in the elegy, for choir and orchestra, in memory of the great American general. There is so much earnest intention in Mr Pratt's music that it is to be hoped that in his future efforts he will cultivate a greater coherence of style, with less diffuseness of treatment. Only a genius of a very strong and original nature can afford to disregard the long-accepted canons of art. Mr Pratt has a good career before him, and should earn a high and distinctive place as an American composer. In the course of the concert Mdme Hastreiter made her first appearance here, and sang an aria from Signor Gomez's opera, *Il Guarany*, and a ballad of Mr Pratt's. The lady, who is a native of America, is on her return thither after some successful appearances in Italy. She possesses a voice (of mezzo-soprano quality) of much power and extensive compass, and her feeling for dramatic declamation is exceptionally great. As a stage vocalist Mdme Hastreiter should prove an acquisition to any company. She was enthusiastically received. Saturday's performances were conducted alternately by Mr Pratt and Mr Manns.—H. J. L.

MUSICAL PITCH.

(To the Editor of the "Musical World.")

DEAR SIR,—In reference to the interesting and learned address by Professor Sir G. A. Macfarren, read last month before the members of the Musical Congress at Antwerp, and which you state "created a profound impression," may I, as a corollary, communicate the subjoined letter, which I had the pleasure of receiving from M. J. Croegaert, Secretary of the Congress? I remain, dear Sir, yours faithfully,

A. D. DUVIVIER.

32, Gloucester Road, Regent's Park, N. W.
Oct. 13th, 1885.

INTERNATIONAL MUSICAL CONGRESS.

Antwerp, Sept. 29th, 1885.

To A. D. DUVIVIER, Composer, London.

SIR,—I have the honour to return you your manuscript, and that of Sir G. Macfarren, which you have been kind enough to communicate to the International Musical Congress of Antwerp. I also enclose three copies of a *Memoir*, which I presented, on the same subject. This work will show, Sir, that the ideas you have submitted to the Congress have found there a most sympathetic echo.

Unfortunately, in presence of the position in which the Congress is placed by the recent official adoption in Belgium of the French Pitch (870 vibrations), it was not considered desirable to pronounce an opinion contrary to this decision.*

The Assembly has requested me to transmit to Sir G. Macfarren and yourself its thanks and congratulations. Permit me to add the sincere expression of the regret I feel at not having had the opportunity of making your personal acquaintance.

J. ED. CROEGAERT,

Sec. of the International Musical Congress, Antwerp, 1885.

P.S.—Between the date of this letter and its postage (Oct. 7th) the Committee has re-assembled and expressed its desire to keep some time longer these manuscripts for use if a general report be published. On the other hand the "Cercle Artistique" has requested me to state we should be happy to preserve them in its archives if you should consent.

INTERNATIONAL INVENTIONS EXHIBITION.—In view of the changeable weather, and in order to vary the musical performances and afford the public the opportunity of hearing orchestral music, the executive council has engaged the string band of the Royal Artillery to give a series of orchestral concerts daily in the Royal Albert Hall.

* Had it not been for the recent enactment in Belgium a diapason of 864 vibrations (the only one recognized by the majority of specialists as being purely scientific) would, I understand, most probably have been adopted.—A. D. D.

PROVINCIAL.

HAGLEY.—On Saturday afternoon, Oct. 3, a concert was given in the gallery of Hagley Hall, by the kind permission of Lord and Lady Lyttelton, in aid of the Worcestershire Union of Workmen's Clubs and Institutes, and of the funds for enlarging Blakedown Church, in the parish of Hagley. The spacious apartment was filled with a fashionable and appreciative audience, amongst whom were the Lord Bishop and Mrs Philpott. The performers were the Countess of Leicester, the Hon. Mrs R. Lyttelton, the Hon. S. Lyttelton, the Rev. W. A. and Mrs Jones, Miss Ibbotson, Mr and Mrs Anderton, Mr James Matthews, and Mr H. Howard.

GLASGOW.—Mr and Mrs Kendal and Mr Hare concluded a highly successful engagement on Saturday night, April 10, at the Royalty Theatre. On their first appearance they gave the *Ironmaster*, which was repeated on Tuesday and Saturday evenings to crowded houses. On Wednesday and Friday evenings, *A Scrap of Paper*; and on Thursday, *A Quiet Rubber* and *The Queen's Shilling*. The demand for seats in the stalls and dress circle was so large that extra rows had to be provided. The following ladies and gentlemen assisted them:—Mrs Gaston Murray and Mrs Paget; Mesdames L. Dietz, F. Euson, and Webster; Messrs Cartwright, Waring, Maclean, Williams, Daniels, De Verney, Paget, Lovell, Cathcart, Hendrie, and Day.—E. J. R. B.

MALVERN.—The concert given at the Assembly Rooms, on Wednesday evening, Oct 7, was most successful. The artists were Miss Robertson, Miss Eleanor Rees, Mr J. T. Robertson, and Signor Foli; violin, M. Theodore Werner (of Amsterdam); solo pianist and conductor, Signor Bisaccia. The concert opened with an overture by Suppé, finely played and warmly applauded. Then followed "The maid at the mill," sung by Mr J. T. Robertson, the applause which followed being thoroughly well deserved. Miss Robertson rendered with brilliancy "Caro Nome," from Verdi's *Rigoletto*, and Signor Foli met with the reception due to so old a favourite. He sang Pissuti's song, "The Raft." Applause which lasted for several minutes followed, but the artist contented himself with bowing his acknowledgments. A selection from the opera, *Princess Ida*, admirably performed by the band, concluded the first part of the concert. Various songs and violin solos were given in the second part, including "Jack's Yarn," finely given by Signor Foli, when, in response to a unanimous encore, he sang Santley's famous Irish ballad, "Father O'Flynn." Altogether the concert was a great success, as, indeed, it could not fail to be with such an array of first-class artists.—The public of Malvern will learn with satisfaction that the directors of the Assembly Rooms Company have decided to continue during the winter months the classical concerts which have been given fortnightly since the opening of the rooms. These concerts have gradually grown in favour with the public, and rightly so, for more delightful entertainments can hardly be imagined. The popular concerts will also be continued as before.

EDINBURGH.—On Saturday evening, October 10, the visitors residing in Craiglockhart Hydropathic Establishment had a musical and dramatic recital provided for them by the directors. The concert, which was open to the public by payment of a small sum, was held in the spacious recreation hall. Professor Blackie presided. The performers of the evening were Miss Mary J. M'Hardy (Edinburgh), and Mr Alfred Leighton, dramatic elocutionist. "Within a mile o' Edinboro' town" was sung very effectively by Miss M'Hardy. Burns' well-known address to Edinburgh was given by Mr Leighton. His recital of "The Execution of Montrose" and "To Mary in Heaven" were, perhaps, his most appreciated pieces. Miss M'Hardy showed her abilities to great advantage in "Wae's me for Prince Charlie," and "Jock o' Hazeldean." Part second, which was composed of selections from the works of the British and American writers, included two acts from Sheridan's *School for Scandal*, designed to illustrate some of the disagreements which occasionally are experienced in the married state. The usual votes of thanks terminated a very enjoyable entertainment.

NOTTINGHAM.—The annual tea party in connection with the Sneinton Church Young Men's Institute took place on Monday, Oct. 12. The Large Hall was crowded when a concert in aid of the funds of the Institute was given. The fact that the Rev Canon Hole, the popular incumbent of Cauntton, had promised to deliver an address attracted a large number of persons. The room had been charmingly decorated for the occasion, and a wealth of exotic plants was effectively grouped on the platform. The programme began with a pianoforte solo, cleverly executed by Mrs Parker. Mr Marriott then sang "I am the spirit of Spring," and Miss Fannie Lynn, Cowen's "Better Land." Dr Cooper read "The New Church Organ," one of the happiest selections from Will Carlton's works, which was followed by Mr J. W. Lambert who sang "My Queen," and Miss Wilson, who was heard to effect in "Joyous Life." The first part of the programme concluded with Pissuti's "Trusty as

steel," which was given by Mr A. Johnson. Between the parts the Rev Canon Hole delivered an address on "The Memories and Hopes of a Churchman." Mr W. Ryde was the accompanist.

NORWICH.—The concert which took place on Tuesday evening, Oct. 6, under the management of Messrs Darken and Son, although highly successful in an artistic sense, was, we fear, scarcely so pecuniarily, a result which might perhaps be owing to the inclement weather. The programme was principally comprised of ballads—ancient and modern—and no better exponents of this popular class of music could be desired than Mdme Patey, Miss Anna Williams, and Miss Josephine Cravino; Messrs Sidney Tower, and Franklin Clive. Mdme Patey's contributions included Gounod's "The Golden Thread," Cowen's "Keepsake," and Behrend's "Auntie." Miss Anna Williams sang "Loving and True," by Maude Valérie White; Molloy's "Last Waltz," and "The Bailiff's Daughter;" Miss Josephine Cravino, "Caro mio ben," and "The Fisher Wife's Vigil," Mr Sidney Tower, Sullivan's "The Distant Shore," and "The Anchor's weighed;" Mr Franklin Clive, "The Powder Monkey," "O Star of Eve," and Michael Watson's "The Bended Bow." Signor Tito Mattei was the accompanist and did his work to perfection; he also played several of his own compositions, and showed facility of execution and finish in style.

LIVERPOOL.—The annual distribution of local prizes and certificates to the successful candidates at the Trinity College, London, local musical examinations, took place on Saturday, October 10, in the small concert room, St George's Hall. The Mayor (Mr Alderman D. Radcliffe) presided, and there were also present Mr E. H. Turpin, Dean of the College, the Rev. J. C. Watts, &c. There was a crowded attendance. Mr Palgrave Simpson briefly opened the proceedings by referring to the indebtedness of the committee for the use of the hall, and he thanked the Mayor for his presence in the chair. He passed a pleasant compliment on the work of Mr Monk, as local secretary. Mr Monk read a number of letters of apology, including one from Mr H. J. Stark, the examiner. He afterwards read the eighth annual report of the centre, in which he stated that the Liverpool centre was still foremost in the list of successful centres. During the present year there had been examined 709 students, an increase of 94 over last year. Of these, 456 were successful, 84 gaining honours. Candidates to the number of 413 underwent examinations in musical knowledge, an increase of 76 over last year, and 296 in instrumental and vocal music, an increase of 28 over last year. At the conclusion of the report, the Mayor expressed his gratification at being present, and Mr E. Hart Turpin made a short address to the students, remarking "they had a tendency to spend too much time upon the technicalities of music in the desire to gain success, that they forgot its depth, its thought, and its expression." At the conclusion of Mr Turpin's address a programme of vocal and instrumental music was gone through by the successful candidates. A vote of thanks to the Mayor and Mrs Radcliffe concluded the proceedings.

BRIGHTON.—Signora Luziani's recital of pianoforte music last week in the Pavilion brought together an audience that evidently appreciated the talent of the youthful artist, whose performances of Beethoven's "Sonata Appassionata," and Mendelssohn's "Variations Sérieuses," were deservedly applauded. The other examples of pianoforte music contributed were Chopin's "Ballade in G minor," the same composer's "Marche Funèbre," and his "Polonaise in E flat," the last-named exhibiting the thorough command of the resources of the instrument of her predilection possessed by Signora Luziani, whose success was incontestable.—Miss Kuhe's concert was announced for last evening (Friday), and Mr Aptommas will give harp recitals at the Pavilion on Wednesday and Thursday evenings next.—Mr Brandram has been giving a series of readings during the week with his accustomed effect.

WAKEFIELD.—The 1885-6 session of the Wakefield Mechanics' Institution opened very auspiciously on Monday night, Oct. 5, with a grand amateur concert. Dr Wright (the President) commenced the proceedings by expressing his thanks to the members for the honour they had conferred upon him by electing him President of the Institution, and referred in touching and eloquent terms to the loss sustained by them all in the death of Mr R. B. Mackie, the late President. He then complimented Mr Holdsworth (the lecture secretary) upon the excellent list of lectures and entertainments which he had placed before them, and also upon the good work carried on in the elementary classes of the institution. Dr Wright next called upon Mrs Wright to present the prizes to the successful students, after which he spoke a few words of encouragement to the young men, and urged them to induce more to join the classes, which he was convinced would prove beneficial to them. The concert followed, and was a great success. It opened with a cantata by Henry Smart, for female voices, entitled *King René's Daughter*, most impressively rendered, Mrs Statter taking the

initial part with the greatest effect, commanding frequent and hearty applause. Miss Clarkson, the Misses Hodgson, the Misses Holliday, and Miss E. Wright rendered material assistance in the solo parts, and may, like Mrs Statter, be warmly congratulated upon having not only afforded much pleasure to the audience, but rendered practical assistance to a deserving institution. Part two of the concert was welcome on account of its variety. A part-song by Macfarren and other compositions were well received, especially Pinsuti's new song, "The beautiful city," sung by Mrs W. A. Statter with an amount of taste and feeling that charmed her hearers, who made demonstrative demands for an encore that was gracefully acknowledged. Pinsuti's song "The Raft," sung by Mr Loxley, also met with warm approval. The part-song, "The Troubadour," concluded a delightful concert, and we need only add that Mr J. W. Young and Mr J. N. Hardy, F.C.O., who acted as conductor and pianist respectively, discharged their responsible duties with characteristic taste and skill.

BURGH'S ANECDOTES OF MUSIC IN THE EIGHTEENTH CENTURY.

ARRIVAL OF HANDEL, AND PROGRESS OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 638.)

1712. On the 14th of May another attempt was made at an opera in our own language. Mr Hughes, a tolerable poet, in close friendship with Mr Addison, and, according to Sir Richard Steele, a practical musician, as well as painter, imagining that "it could never have been the intention of those who first promoted the Italian opera that it should take entire possession of our stage, to the exclusion of everything of the like kind which could be produced here," wrote an opera in English, entitled *Calypso and Telemachus*, which was set by Mr Galliard, an able musician who, though a German, had been long enough in England to be well acquainted with our language and taste.

The dialogue and songs of this poem are poetical, and very superior to those of any translated operas of that period; but besides the want of interest in the incidents of the drama, and the serious cast of the sentiments, which, however edifying in a sermon, or in the closet, are seldom received with due reverence in a place of amusement. Nicolini, the favourite singer and actor of that time, had no part in this opera.

Calypso supported but five representations, during which short run other operas were alternately performed. After the third night, Nicolini appeared in *Antiochus*, for the last time before his departure for Italy, as was imagined, for ever. Mr Addison, in *The Spectator* for the 14th of June, 1712, No. 405, says, "I am sorry to find, by the opera bills for this day, that we are likely to lose the greatest performer in dramatic music that is now living, or that, perhaps, ever appeared upon a stage. I need not acquaint my readers that I am speaking of Signor Nicolini. The town is highly obliged to that excellent artist for having shown us the Italian music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country, in which the composer endeavoured to do justice to the beauty of the words by following that noble example which has been set him by the greatest foreign masters in that art." This is in allusion to the opera of *Calypso*, with the fifth appearance of which the season terminated on the 25th of June. In the course of this year, Handel, we find, had returned to England and furnished our stage with a second opera, written by Rossi, the author of *Rinaldo*. It was entitled *Il Pastor fido*, and appeared for the first time on the 22nd of November. The performers in this drama were the Cavalier Valeriano, a new singer, successor to Nicolini, Valentini Urbano, just returned to England, La Pilotti Schiavonetti, Margarita, Mrs Barbier, and Leveridge. The opera has never been printed; it was performed but four times, and is, upon the whole, inferior to most of Handel's productions; but the overture, which is of the most masterly and pleasing description in its line, is well known and justly admired.

1713. The only opera on record during this year that merits notice is *Teseo*, *dramma tragica*, written by Haym, and set to music by Handel, who at that time resided with the Earl of Burlington, to whom the drama is dedicated. *Teseo* was performed for the first time on the 10th of December, and sustained twelve representations during the season, the last of which, May 16, was "for the benefit of Mr Handel."

1714. Nicolini having left the kingdom, the passion for musical dramas considerably abated; for none were attempted from May in the preceding year till the ninth of January in this. On the 27th of January a new pasticcio opera, called *Creso*, was advertised, in which Mrs Anastasia Robinson, afterwards Countess of Peterborough, made

her first appearance as a dramatic singer. This celebrated lady, descended from a good family in Leicestershire, was the daughter of a portrait painter, who, having visited Italy for improvement in his profession, had made himself master of the Italian language, and acquired a good taste in music. Remarking that his daughter Anastasia, during her childhood, had a good ear and a promising voice, he had her instructed by Dr Croft, at first, as an accomplishment, but afterwards, being afflicted with a disorder in his eyes, which terminated in a total loss of sight, and this misfortune depriving him of the means of supporting himself and family by his pencil, he was under the necessity of turning his daughter's disposition to account as a profession. She not only prosecuted her musical studies with great diligence, but, by the assistance of her father, had acquired such a knowledge in the Italian tongue as to enable her to converse in that language, and to read its best poets with facility. And that her taste in singing might approach nearer to that of the natives of Italy, she had vocal instructions from Sandoni, at that time an eminent Italian singing-master resident in London, and likewise from the opera singer called the Baroness. Her voice was originally a soprano, but sunk after a fit of sickness to a settled contralto.

Her first public exhibition was at the concerts in York Buildings, and at other places, where she usually accompanied herself on the harpsichord. Her general education had been pursued with the utmost care and attention to the improvement of her mind, as well as to ornamental and external accomplishments; and these advantages, seconded by her own sweet disposition and amiable qualities, rendered her conduct strictly prudent and irreproachable. And what particularly entitled her to general favour was a behaviour full of timidity and respect to her superiors, and an undissembled gentleness and affability to others, which, with a native cheerfulness that diffused itself to all around her, secured at all times such a reception from the public as seemed to ensure her success in whatever she should undertake. Encouraged by the partiality of the public towards his daughter, and especially by the countenance and patronage of many ladies of high rank, Mr Robinson took a house in Golden Square, where he established weekly concerts and assemblies in the manner of *conversazione*, which were frequented by persons of taste and of the first distinction.

Thus encouraged and qualified, she was prevailed upon to accept of an engagement at the opera, where, as we have already observed, she made her first appearance in *Creso*. From this period till the year 1724 she continued to perform a principal part at the opera, with increasing favour and applause. Her annual salary is said to have been £1,000 a year, and her emoluments, by benefits and presents, were estimated at nearly as much more. When she quitted the stage, it was supposed to have been in consequence of her marriage with the gallant Earl of Peterborough, the friend of Pope and Swift, who distinguished himself so heroically in Spain during the reign of Queen Anne. Though her marriage was not publicly declared till the Earl's death, in 1735, yet it was then spoken of as an event which had long taken place. And such was the purity of her conduct and character that she was instantly visited at Fulham, as the lady of the mansion, by persons of the highest rank. Here, and at Mount Bevis, the Earl's residence near Southampton, she enjoyed her exalted station till the year of her decease, in 1750, surviving her Lord fifteen years.

Anastasia Robinson was of a middling stature, not handsome, but of a pleasing, modest countenance, with large blue eyes. Her deportment was easy, unaffected, and graceful; her manner and address very engaging, and her behaviour, on all occasions, that of a gentleman of the strictest propriety. She was not only beloved by all her acquaintance, but caressed by persons of the highest rank, with whom she always appeared on an equality, but without assuming. Her father's house in Golden Square was frequented by all the men of genius and refined taste of the times.

Among the number of persons of distinction who resorted to Mr Robinson's house, and seemed to distinguish his daughter in a more particular manner, were the Earl of Peterborough and Gen. H—-. The latter had shown a long attachment to her, and his attentions were so remarkable that they appeared to exceed the bounds of common politeness; and, as he was an agreeable man, and in good circumstances, he was favourably received, on the presumption that his intentions were honourable. A declaration of a very contrary nature was treated with the contempt it deserved, though the young lady was greatly prepossessed in his favour.

Soon after this, Lord Peterborough endeavoured to convince her of his attachment; but, agreeable and artful as he was, she remained very much upon her guard, which rather increased than diminished his admiration and passion for her. Yet still his pride struggled with his inclination; for all this time she was engaged to sing in public, a circumstance very grievous to her, but, urged by the best of motives, she submitted to it in order to assist her parents, whose

fortune was so much reduced by Mr Robinson's loss of sight, which deprived him of the benefit of his profession as a painter.

At length Lord Peterborough made his declaration to her on honourable terms; he found it would be vain to make his proposals on any other; and, as he omitted no circumstance that could engage her esteem and gratitude, she accepted them, as she was sincerely attached to him. He earnestly requested she would keep the marriage a secret till it was a more convenient time for him to make it known; to which she readily consented, having a perfect confidence in his honour.

(To be continued.)

REMINISCENCES OF ADELINA PATTI.

BY DR SPARK.

It was in 1861 that I first made the acquaintance of this divine singer, after having been charmed with her voice and splendid execution when she made her *début* at the Royal Italian Opera as Amina, in Bellini's melodious work, *La Sonnambula*. She was then but eighteen years old, and was still under the tuition and guidance of her brother-in-law, Maurice Strakosch. It is not too much to say that she jumped at once into the highest position a prima-donna could reach; her fascinating power over her audience both as a singer and an actress was always magnetic, astonishing, and abiding. In private life she was as simple and *naïve* in her ways and manners as she was the great, commanding artist in public. But although music and song came naturally to her—born with her—she was ever the painstaking, industrious student, and could never tolerate idleness or mediocrity. Indeed, from her first beginnings she seems always to have had in her mind an ideal perfection, without any view to that approbation which, together with those golden tributes to her genius, have since been so freely lavished upon her; and thus fame and fortune have followed so closely on each other that they have become, from her first appearance in this country to the present time, inseparable attendants, probably welcome, delightful friends. Excepting, perhaps, those great lyric artists, Pasta and Grisi, no one has ever maintained such a lofty position and unimpaired powers for so long a time; in fact, her voice has increased in fullness and roundness of tone, and her notes charm the ear just as fine, ripe, rich, and blooming grapes delight the eye. Not only is Mme Adeline Patti unsurpassed as an operatic singer, but she is positively unapproachable at present as an exponent of oratorio and other sacred music. So far back as 1864 she quite electrified the immense audience assembled at the Birmingham Festival, on the occasion of the first performance of Sir Michael Costa's *Naaman*, by the manner in which she sang the beautiful music allotted to Adah, the Jewish maiden. Never can I forget the scene at the finish of this oratorio, when the excitement and applause seemed to know no bounds, and composer and prima-donna shared equally the enthusiastic plaudits of a densely packed and delighted audience. And even on her last visit to Leeds, in 1874, she sang with intense devotional feeling and power Handel's "Angels ever bright and fair" and "Let the bright Seraphim" to the organ accompaniment. It is a matter of much regret to many that we were unable to have a similar treat in the Coliseum, especially as she has always been a lover of the king of instruments, and more than once went considerably out of her way to listen privately, and almost alone, to the varied strains of our own organ in the Town Hall. The recollection of those visits, and of my own to the Italian Opera to hear the *diva* sing during Sir Michael Costa's magnificent direction, do indeed afford "reminiscences" so delightful that I hope they will never be erased from the tablet of my memory, but live and burn brightly in my mind to remind me of the glorious singer who, through the enterprise of Mr Archibald Ramsden, honoured Leeds with her presence last week.

Sir A. Sullivan recently conducted a performance of *The Mikado* at the Fifth Avenue Theatre, New York, the orchestra being increased on the occasion to forty performers.

CRYSTAL PALACE.—Illuminated Indoor Evening Fêtes on a large scale, and containing many elements of novelty, has replaced at the Crystal Palace the Firework Displays and Outdoor Fêtes which have been so notable a feature of the summer season. The first of these took place on Thursday evening, when the building was lighted by thousands of lamps of every hue tastefully arranged, and aided by the brilliance of the electric light. A pleasing feature was the instantaneousness with which the illumination was effected. Music formed an important feature of the evening's promenade, a new and elegant circular orchestra having been erected in the Centre Transept, on which the band of the Scots Guards performed.

WAIFS.

Mr Mapleson and his company left for America on Tuesday by the Inman Line steamer *City of Chester*, whilst Mme Minnie Hauk, who heads the list of his artists, will leave for America from Havre, Oct. 20. The season begins in New York, Nov. 2, with *Carmen*, Mme Minnie Hauk, of course, as the heroine of the opera. Thus it will be the American prima-donna who will open the Academy of Music, which, during the summer months, has been entirely rebuilt and redecored.

Verdi was 73 on the 10th inst.

Herr Peschier has left the Imperial Operahouse, Vienna.

The Chevalier de Kontaki, the pianist, intends settling in New York.

Signor Mangeri Zangara is writing an opera to be called *Madama Bonifazio*.

A new operetta, *Il giovane Maestro*, music by Sig. Orlandi, has been produced in Leghorn.

Wagner's *Lohengrin* was given on the 1st inst. for the 200th time at the Royal Operahouse, Berlin.

Mme Marie Jaëll, the pianist, has been giving a series of concerts for charitable purposes in Alsace.

Angelo de Sanctis, the tenor, has settled in Buenos Ayres, and opened a school for singing there.

Mlle Luise Adolpha Le Beau, the pianist and composer, has left Munich and settled in Wiesbaden.

Vincenzo Fornari will be the conductor during the Italian operatic season at the Teatro Real, Madrid.

Emil Gütze will sing at the Royal Operahouse, Berlin, from the 1st May next year to the 16th June.

The thirteenth season of the New York Oratorio Society will commence on Saturday, November 14th.

Clara Louise Kellogg will give a series of concerts this season in the Southern part of the United States.

Anton Rubinstein's opera, *Die Kinder der Haide*, has been successfully performed at the Stadttheater, Dantzig.

Emil Schmidt, professor of singing in the Royal School of Music, Würzburg, died, not long since, very suddenly.

A new zarzuela, *El Pais del Abanico*, music by Señor Chapi, has proved highly successful at the Teatro Martin, Madrid.

The Concerts du Châtelet, Paris, will be resumed for the season, under the direction of M. Ed. Colonne, on the 25th inst.

Léo Delibes is working on a new opera, the libretto of which is founded on Auguste Magnain's story of *La Belle Gabrielle*.

Victor Nessler has finished a new opera, *Otto der Schütz*, which will be first produced next March at the Stadttheater, Leipsic.

Herr Düsing, a young singer possessing a deep and powerful bass voice, is engaged, from next Easter, at the Royal Operahouse, Berlin.

During the two months' holiday granted him by the managers of the Paris Grand Opera, the baritone, Lassalle, will sing in Austria and Russia.

Flügel's Vocal Association, Breslau, will give a performance, on the 12th January next, of Anton Rubinstein's oratorio, *Das verlorene Paradies*.

In a little speech at the conclusion of her recent engagement in Leipsic, Mme Marie Geistinger stated it was her farewell appearance in that city.

The Teatro Carcano, Milan, opens for an autumn season of opera. Among the works performed will be Marchetti's *Ruy Blas* and Sangiorgi's *Adelia*.

Great things are expected of a new soprano, a young Canadian lady named Mme Robert, who will probably make her appearance ere long in New York.

A new zarzuela, *Una Noche en Loreto*, music by Manuel Fernandez Caballero, has been successfully produced at the Teatro Nacional, Buenos Ayres.

Hector Berlioz's *Benvenuto Cellini* will be performed for the first time in Carlsruhe on the 3rd December, and Wagner's *Rheingold* in the early part of January.

"L'Incantatrice," Arditi's new vocal waltz, was sung last week at a concert given at the Theatre dal Verme, Milan, by Mlle di Monale with great success.

It is said that Campanini has derived so much benefit from the rest he has taken in Italy that he has recovered his former freshness of voice, and sings as well as ever.

The tenth anniversary of the Operatic School, conducted in Dresden by Mmes Auguste Gütze and M. von Kotzebue, will be duly celebrated on the 1st November.

The Symphony Society of New York, under the direction of Mr Walter Damrosch, announces a series of six concerts, preceded by six public rehearsals, for the coming season.

M. Carvalho left Paris last week to see *Lohengrin* performed at the Imperial Operahouse, Vienna, but M. Danbé was prevented from accompanying him, as was at first intended.

Among the artists recently engaged at the Stadttheater, Breslau, Mme Sonntag-Uhl, who made her first appearance as Azucena in *Il Trovatore*, has already become a favourite with the public.

Professor Albert Becker, of Berlin, has been invited to conduct three concerts in Riga in the early part of November, the programmes of the concerts comprising exclusively compositions from his pen.

A marble Memorial Monument will be erected in New York by the German residents in that city to the late Dr Leopold Damrosch, and the sculptor, F. Helbig, of Blasewitz, near Dresden, has been chosen to execute it.

On the 4th inst., the 50th anniversary of Mendelssohn's appearance as a conductor at the Gewandhaus Concerts, Leipsic, some of his admirers decorated with laurel the tablet affixed to the house in which he died, No. 12, Königsstrasse.

The report that M. Dereims had thrown up his engagement at the Théâtre de la Monnaie, Brussels, has been contradicted; his recent breakdown in *Les Huguenots* was the effect of sudden indisposition, and he still remains a member of the company.

Previously to leaving Paris, Mme Pauline Lucca was invited, with her husband, Baron von Wallhofen, by Albert Wolff, to a grand supper given in her honour. Among those present were MM. Massenet, Meilhac, Carvalho, and Mierzwinski.

On the 20th inst. Mlle Lilli Lehmann will take leave for a time of the Royal Operahouse, Berlin, and come to London, whence, after singing at a few concerts, she will proceed to New York, and not return to Berlin before the beginning of February next.

A new operetta, in three acts, *Le Petit Chaperon Rouge*, libretto by MM. Blum and Toche, music by M. Gaston Serpette, was produced on Sunday night at the Théâtre des Nouveautés, Paris, with fair success. A duet in the second act, "Bonjour, Mlle Denisette," made a hit.

Mr Aguilar, the pianist, has just returned from a visit to the baths of Kissengen, Bavaria, where several of his orchestral works were played by the band at the Kursaal, and Mr Aguilar himself played pianoforte pieces from day to day to the satisfaction of large and intelligent audiences. Mr Aguilar will resume his recitals at home just before Christmas.

The annual demonstration of the drum and fife bands of East London was held on Sunday afternoon at Christ Church, Watney Street. There were nearly 1,000 members of bands present, mostly in uniform, and an enormous crowd collected, the church being crowded to overflowing. The prayers were read by the Rev. Osborne Jay (the promoter of the demonstration), the lesson by the vicar of Christ Church, and the sermon was preached by the Bishop of London.

The funeral of M. Emile Perrin, director of the Théâtre Français, Paris, took place on Tuesday morning at the Montmartre Cemetery. The cordons of the pall were held by M. Kaempfen, M. Victorien Sardou, M. Got, and others, and the office for the dead and mass were celebrated at the Church of the Trinity, which was draped in black for the occasion. M. Faure sang the "Piè Jesu," composed by himself, and M. Talazac, of the Opéra Comique, an "Agnus Dei" set to Stradella's melody, "Pietà, signor." Literary and artistic Paris was strongly represented at the funeral. The Academicians, with the exception of M. Sardou, wore their uniforms, and were nearly all present to do honour to their deceased colleague. Discourses were delivered at the cemetery by M. Got, M. Alexandre Dumas, and others.

HER MAJESTY'S THEATRE.—On Thursday evening a dramatic company engaged by Mr Hawtrey appeared in Planché's adaptation of *Michel Perrin*, an old French play rendered popular in Paris years ago by Bouffé, as the old Curé, and afterwards in London by the late William Farren. The characters on the present occasion were confided to Messrs Hermann Vezin, F. Archer, Arthur Dacre, W. Herbert, F. W. Irish, and Miss Cissy Grahame, who exerted themselves to the utmost to attain success, but their efforts were vain, the piece not being at all interesting to audiences of the present day. The beautiful Italian ballet, *Excelsior*, still continues its successful career. On Thursday evening Miss Kate Vaughan made her appearance, and her refined dancing was exhibited to advantage in Bucalossi's "Mia Cara" waltz, which she was twice called upon to repeat.

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